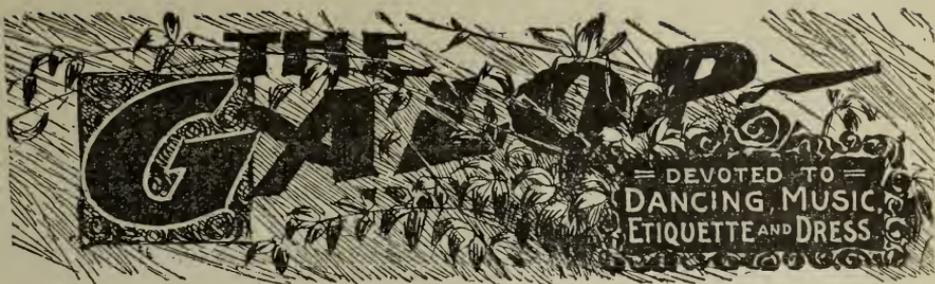




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VOL. IX.

SEPTEMBER, 1892.

No. 7.

GRAMMAR  
OF THE  
ART OF DANCING.

## *Announcement.*

We would respectfully inform our patrons and the public, that our

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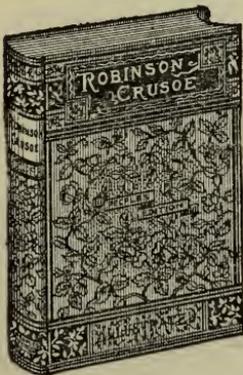
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## ANNOUNCEMENT.

THE Atlas which accompanies the Grammar of Dancing, by Frederick Albert Zorn, has been received by us, and copies have been mailed to all paid subscribers. We are now prepared to fill all orders on receipt of price, \$3.00. Address: The Galop Publishing Company, 7 Park Sq., Boston, Mass.

## A QUEER LEADER.

WHEN Paris was in the throes of the Commune, a party of men at the window of a house noticed a man in the street acting in a singular manner. The troops had just driven the insurgents past, and the man was following cautiously at some distance after the soldiers as if determined not to lose sight of them. Alternately jumping from the shelter of a lamp post or a tree to the refuge of a doorway, he gradually advanced as the troops moved farther and farther away.

One of the men in the window called out, "Look here! don't you know that you may get hurt, following after those men in this way?"

The man turned, and with an impassioned gesture exclaimed, "But, my deare saire, I *must* follow aftaire zose men; I am zaire *ledaire!*"

Now, what has all this to do with Dancing Masters? In this competitive age, there is always a low strata to be found, weak like the Frenchman, but pretending to be strong. It resembles a man, but it evades classification. It is satisfied if it can only keep in sight of the grand body of workers, hanging on to the fringes of the procession. It "gets around" by some pretence of duplication. It knows that thorough work is demanded, but it comes out with some bungling contrivance claimed to be "just as good" as the methodical work of the best masters.

Let us talk plainly about this matter. This is a time when the demands of the public are steadily growing greater for legitimate instruction. The best masters to be found are none too good! There are none who know too much of their professional duties. An excess of ability is an impossibility. Teachers sometimes lose their patrons simply because they cannot teach properly.

What, then, should the teacher do? *Read the handwriting on the wall*, and then get into line with those who are carrying their work up to the greatest perfection, viz., the association teachers who are individually and collectively striving with heroic effort to reach the apex of artistic ability.

Make no farther pretence, but let the association be the bottom plank of all argument. Plant both feet squarely on it, and DON'T BUDGE! If you hold your ground on this point you will soon be doing equally good work with those who are to-day the true leaders in the Terpsichorean art.

Don't dodge any longer, but get into the fold and move with the grand body on the line of true progression. You will find satisfactory returns for your investment, both from the monetary and the labor side.

## INTERVIEWED.

THE following interview will explain itself.

*G.* Well, Mr. M., how is the National Association of Teachers of Dancing progressing?

*M.* Quite favorably, I thank you! New members are being received occasionally, and the Association is growing.

*G.* What benefits do you expect ever to derive through the agency of the Association?

*M.* Well, that question embraces much; every year brings something new.

*G.* Have you done any additional business in the past, by being identified with Associated work?

*M.* Possibly not; the Association is yet in its infancy; its objects and aims are yet unknown to the public.

*G.* Do you expect to gain patronage, or profit, in the future, on its account?

*M.* The subject of pecuniary benefit has not been entertained. We have been adopting standard styles in Society Dancing, and identical methods of instruction, and expect our future work will be more artistic, and more in accordance with the true principles of the art.

*G.* Why do not more teachers join the Association if, as you represent, it certainly seems desirable for all?

*M.* Well, there are various reasons. Many fear to stand the test of a teacher's examination. Others think they cannot gain any more knowledge in their professional work. Others again possess such limited knowledge of the art of dancing as to preclude the possibility of their admission to the Association.

*G.* Indeed! What are the necessary qualifications for membership?

*M.* Good character, with a knowledge of the art of dancing, and aptitude to perform the duties of an instructor.

*G.* What is the cost of membership?

*M.* Ten dollars is the amount permanently fixed by the constitution and by-laws.

*G.* What do you consider your most important work?

*M.* The adoption of such standard work as will be acceptable to all parts of the country, for you must understand that we intend to teach Society Dancing in a uniform manner. No more individual styles; our art has suffered long enough by every teacher making changes to suit his own fancy.

*G.* Do you expect to produce new work ?

*M.* Certainly ; but only such work as receives the approval of the examining committee will ever be introduced to the public.

*G.* How is such new work to be brought forward ?

*M.* Teachers are requested to present works for approval. By this means we expect to encourage them in more close application to the study and practice of the art.

*G.* Are there many teachers who produce new works ?

*M.* Not very many. I do not know of many teachers who have ever presented any original features more than new combinations of movements. Teachers generally copy their work. Imitating is much easier than originating.

*G.* How do teachers gain the new dances ? I mean those outside the Association. Do they visit the author ?

*M.* O, no ! that would detract from their greatness as instructors. They usually wait until some of their friends sees or learns the dance, and then get it second-hand.

*G.* I should infer that a difference in style would be the result of such methods of acquirement.

*M.* You infer correctly. Teachers were at "the Yorke" in so many different forms, that we were compelled to republish the original dance, in order to protect the public.

*G.* Well, I am pleased to learn that something is being done to correct the abuses to which dancing has been subjected in the past.

*M.* "Heavy bodies move slow." The public are awakening, however, and you need not feel surprised if a general demand should be made for more artistic dancing in the near future.

*G.* If such is not the case, THE GALOP will not be at fault. I wish you the most unqualified success.

*M.* Thank you ! Your kind endorsement of our work will stimulate our future efforts in the accomplishment of our aims.

*G.* Good day, sir !

*M.* Good day !

## DANCING AS AN EDUCATION.

### PROF. HINMAN'S VIEWS AS TO THIS MEANS OF PHYSICAL CULTURE.

HEARING that Prof. Hinman, the popular dancing master of this city, had just returned from quite an extended trip through the principal Eastern cities, where he had gone to attend the annual meeting of the Dancing Teachers' National Convention, which was held in Cleveland, Ohio, on June 14th, a *D. R.* reporter called on him to ob-

tain his views and get the result of his observations as to the progress now being made in the divine art of dancing.

The reporter found him at his elegant academy on Polk Street, busily engaged in making preparations for the re-opening of the coming season. The reporter found the Professor to be the picture of health and physical manhood, the result of long devotion to his art. "How do our styles of dancing compare with those of the East?" asked the reporter. "Very favorably," replied Prof. Hinman; "that is, our round dancing. The quadrilles, however, are much nicer danced diagonally, as they do there, than our old-fashioned way of dancing with opposites."

"Were there any new dances presented to the society?" asked the reporter.

"Yes; but out of thirty only three were adopted. You see, it is the object of the society to promote the art, not only as a physical, but also as an educational accomplishment. Yes, dancing is increasing in popularity. The liberal-minded people of the present day are fully awake to the necessity of physical culture. Other forms of exercise may be available, but dancing stands preëminent. There is no other form of exercise so innocent, pleasurable, healthful, universally popular and appropriately adapted to the joyous intermingling of ladies, gentlemen and children.

"Children should begin lessons at an early age, not only for their better health, but to counteract the many vicious attitudes and habits which they often contract, though there is no reason why one cannot acquire the accomplishment at middle age or past."

"Where will your next meeting be held?"

"In Chicago, the second Tuesday of June next."

Mrs. Alice Freeman Palmer, formerly President of Wellesley College, has some capital ideas about women and girls which accord exactly with Prof. Hinman's theories. She says: "The influence of the higher education of women is to benefit, improve and idealize the home life. It means breadth of mind, self-control, self-reliance, sweetness of temper, sound health, and, above all, womanliness. The time for the whimsical, nervous woman is past; there is no room for the girl who lives by her emotions outside the sanitarium or lunatic asylum. Good health, logical training and a correct idea will ennoble the woman and raise the standard of home, which is the basis of society.

*San Francisco Daily Report.*

#### ADVICE TO PARENTS.

IF your girl or boy is dull, heavy-footed and heavier thoughted, with a blotched, muddy-colored skin, and you would like her or him to be as

well, as sprightly and as bright-looking as other girls or boys, place the maiden or youth in a dancing class, under the direction of a thorough master — by this is intended, one who makes preparatory exercises the important feature of early lessons. The introductory work will relieve embarrassment, and very soon the learner will gain confidence, and as by natural instinct they will readily learn to help themselves. The dancing of the present day is not difficult to learn. To most young people it comes as naturally as walking; in fact, it is walking; but to regular and irregular cadence. A few efforts to gain the rhythm of the different movements will be required, but the difficulties are easily conquered by a courageous course, and in a little time the delightful prettiness of the pastime is theirs. So the girl or boy with the torpid liver and the lethargic feeling must be the gainer, for they must think faster, move and breathe quicker in the unison of time kept by the music. The practice of the preparatory exercises gives a full and free circulation of the vitalizing fluid which causes the entire frame to grow in warmth and strength.

Under these desirable conditions a girl or boy will not long remain ill or stupid.

## STATUTES OF THE GENERAL SOCIETY OF THE TEACHERS OF DANCING OF SAXONY.

*Ratified at the General Convention in Dresden, January 16, 1892.*

### INTRODUCTION.

ON the twenty-seventh of September, 1891, a number of well-known teachers of dancing of Saxony (kingdom), assembled to advance the art of dancing and its teaching by united work and similar endeavor, and to raise the dignity of the dancing teachers as a class. The society takes the name of GENERAL SOCIETY OF THE TEACHERS OF DANCING OF SAXONY.

SECTION 1. The purpose of the society is to advance the dignity of the teachers of dancing in every respect. The society shall work for the advancement of the art of dancing by suitable means, according to its best knowledge and ability.

SECT. 2. These means are: (a) conventions of the members; (b) arranging of a system of teaching and practical performances; (c) petitions; (d) unified control of the entire instruction of dancing; (e) founding of a general fund for the aid of members; (f) collecting works relating to the art of dancing.

SECT. 3. Every dancing teacher of Saxony fitted by his ability and morality, can become a member of the society.

Applications for membership are to be made by letter to the president, accompanied with curriculum, giving proof of technico-practical preparation, certificate if any, and must undergo an examination, upon the result of which will depend either acceptance or rejection.

SECT. 4. The entire board of officers shall decide the acceptance or rejection of a new member upon the foregoing conditions.

If any applicant fails to pass a satisfactory examination, he shall be allowed the privilege of instruction from any approved member. Half of the fee for such instruction to be paid into the treasury of the society.

SECT. 5. The initiation fee shall be five marks, and the annual dues, twelve marks, to be paid quarterly in advance.

SECT. 6. The officers shall be a president, a vice-president, a secretary, treasurer, and three delegates, all to be elected for a term of two years.

SECT. 7. The board of officers shall at all times represent the society, and carry on its affairs with care and economy.

If any officer retires from his position, the others have a right to elect another in his place for the unexpired term.

SECT. 8. The president by this statute is empowered to act for the society in all business and legal transactions.

SECT. 9. The president has a right to draw upon the moneys of the society to the amount of fifty marks, but must give account of same at next convention. The vice-president shall act for the president if so requested.

SECT. 10. The treasurer shall receive all initiation fees, dues, etc., and pay all bills authorized by the president.

The funds of the society shall be invested in state bonds by the treasurer, the said bonds to be placed in the possession of the president, the coupons to be held by the treasurer, who shall be personally responsible for the funds of the society to the extent of his entire property.

SECT. 11. The secretary shall attend to all communications and correspondence of the society; all official documents generating from his office shall be signed by the president.

SECT. 12. There shall be two conventions held annually by the society, time and place of holding the same to be determined by vote of the grand body; one third of the membership shall constitute a quorum.

SECT. 13. Members absent from convention shall pay three marks, unless excused.

SECT. 14. Every member shall encourage a spirit of unity among the members, and strive to keep up the dignity and honor of the society, and especially avoid doing harm to any member in his business.

SECT. 15. If a member wishes to withdraw from the society, he

must announce the fact to the president by letter, and he must fulfil his duties and obligations to the society for three months after such announcement.

SECT. 16. A member may be expelled from the society for any gross violation of the dignity and honor of the society, or for non-payment of dues for a period of twelve months.

SECT. 17. The statutes can only be changed in general convention, by a two-thirds vote.

SECT. 18. The society shall be considered as dissolved when the membership falls below six members, or when the entire membership favors such dissolution.

SECT. 19. Every member acknowledges the statutes without condition, by signing his name to the same.

### ICELANDIC MUSIC.

PERHAPS it may be interesting to the readers of *THE GALOP* to learn something about Icelandic music, of which very little is known.

The Icelanders have scarcely any national music. Most of their music is imported from England, France and Germany. Their national hymn is sung to the tune of "God save the Queen." One might suppose that a great deal of the music in Iceland would be borrowed from Denmark, but owing to unfriendly political relations very little of it comes from that country. Whatever national music exists among the Icelanders partakes of the characteristics of Norse music; it is weird, and full of sweet harmonies.

There are no orchestras or brass bands in Iceland, but the various instruments of which an orchestra is composed are found scattered here and there through the country villages.

Pianos and organs were first introduced into the island about twenty years ago. The harp was formerly the national instrument, and is still much used. Vocal music is quite popular, and music schools have been started where a person can receive instruction in vocal as well as instrumental music. There are at present only two or three Icelandic composers, the most celebrated of whom resides in Edinburg. The music to the hymn sung at the milennial celebration of Iceland was composed by a native, and said to have been particularly sweet and attractive. The Icelanders are very fond of music, and the tendency will be, as the population increases, to develop a national music which, although it may not obliterate foreign music, will be sufficiently distinctive to interpret the characteristics of the inhabitants.

RESEARCH.

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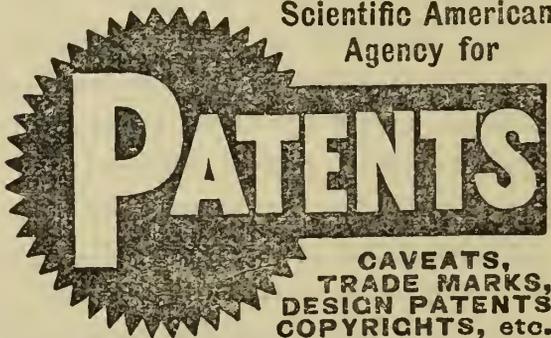
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## OPEN SUMMER AND WINTER.

Prof. Eiseman's private dancing academy, 72 Harrison av.; ladies' 24 lessons, \$4; gents, \$5; open daily from 10 a. m. until 10 p. m.; all dances taught.

THE above "ad" was the forerunner and cause of regret to quite a number of people in Boston the past season. The scheme of advertising cheap rates, for the purpose of deluding people who desire to learn dancing, is becoming quite prevalent in Boston and elsewhere. Once the pupil enters the jaws of these lions he stands a fair chance to be devoured, financially and artistically; in other words, he pays his money and takes long chances to be duped and imposed upon. In this particular case the instructor caught about thirty people in his professional net. After giving what he termed lessons for about five weeks, he decamped for parts unknown to his patrons, and to add still farther to their loss and discomfiture, he stole and carried away their dancing shoes, which had been left in his possession. This gentlemanly teacher (?) belongs to the class of teachers who inform their patrons that the association of teachers of dancing don't amount to anything in the way of advancement, or in the perfecting arrangements of the dance. It might possibly be well just here to serve notice on those gentlemen who feel their own unworthiness as teachers to be so great as to preclude the possibility of their passing an acceptable examination before the examining board, that unless they change their tune, so to speak, and begin to study the art of dancing in the near future, there will be serious danger of the public becoming apprised of their lack of ability in their profession. The public has been abused by pretended teachers of dancing too long already, and we feel it to be a worthy mission to let the people know who the teachers really are who have a thorough knowledge of their business, or profession. One thing is quite certain, and that is, the teachers who join the Association show a desire for knowledge and improvement, and that fact considered, the public will be justified in placing patronage in the hands of association teachers. When such a course is followed by the public, shoes will not be stolen, and a full equivalent will be received in instruction for time and money expended in the acquirement of a knowledge of dancing.

All the principal cities of the country have established association teachers, and there is little need of pupils being duped if they exercise proper care in the selection of a teacher. Our advice to everybody who may wish to learn to dance properly, is to select a teacher (man or woman) who is not afraid to pass a proper teacher's examination, before a board of teachers regularly appointed and qualified for the discharge of such an important duty. In doing this THE GALOP simply discharges its duty to the public.



# LADIES COLUMN

EDITED BY  
CLARA WHITTEN MASTERS

CORRESPONDENCE SOLICITED.

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## “UNCLE TOM’S CABIN,” AND ITS AUTHOR.

NOW that the copyright of “Uncle Tom’s Cabin” has so nearly expired, the publishers have forestalled the cheap reprints sure to appear by themselves publishing an edition in clear type at a merely nominal price.

It may seem late in the day to talk about a book which was given to the world in 1852 and the purpose of which has been for many years accomplished. It is not, however, only the fact that the book itself is a classic — one of the few immortals in the realms of fiction that makes the subject an interesting one. The individuality of the gifted author, whose feet are now touching the waves that break on the other shore, must always be fascinating.

Born in the famous Beecher family, she enjoyed from a child unusual intellectual advantages in her surroundings. An older sister has written of their home life that “it was full of sunshine, love and busy activity.” Dr. Beecher was not a strict disciplinarian in his family, and the mother was of that exceedingly gentle temperament that finds it impossible to enforce rules; indeed her mind and time must have been fully employed in considering ways and means to make scanty provision suffice to feed and clothe the numerous family.

Good-nature and courage, however, appear to have been possessed by all the Beechers, little and big. Mrs. Stowe gave in after years a picture of their childish days that might well have startled some rigid members of the lively old doctor’s flock. “On Sunday nights he had a fashion of ‘letting down,’ as he called it, from the strain of his intensely earnest preaching, which he said was necessary before he could sleep. This was our best season with him. He was lively, sparkling, jocose, full of anecdote and incident. The old violin would come out, and he would play old-fashioned dance tunes for us, including one which was a special favorite with us, called, ‘Go to the Devil and shake yourself.’”

On occasions he could even be prevailed upon to dance the break-

down for their benefit. This was probably in the days when Sunday ended at 6 o'clock.

In her childhood Mrs. Stowe lived at times with her grandparents, who were Episcopalians, and her mind inclined more to that smoother way than to the more rigid Calvinistic creed in which she was, theoretically at least, brought up.

It will interest Spiritualists to know that Mrs. Stowe is said to have declared during the last few years, that she did not write "Uncle Tom's Cabin" of her own volition; that she has said: "God wrote it. I merely did his dictation."

It is certain that she has many times said, "It wrote itself." She fought against the impulse urging her to write the story until she felt that it was indeed a divine commission laid upon her. When she had once determined to write, she followed the work with almost feverish application. Hampered by domestic cares and the worries brought up by narrow means, she persevered, and when her publisher wrote imploring her not to make the story too long, as it was an unpopular subject, she wrote in reply: "I cannot help it. It writes itself."

The name of Harriet Beecher Stowe has been spoken with love and reverence by thousands who have never seen her face. Her life may in some sense be reckoned as eventful, but its close is peaceful as the last hour of a summer day. Watched over by tenderest love and care, her days are gliding into the great beyond in such perfect peace and childlike freedom from care, that the words of her own poem recur to one like a refrain: —

"It lies around us like a cloud,  
A world we do not see;  
Yet the sweet closing of an eye  
May bring us there to be.

"Scarce knowing if we wake or sleep,  
Scarce asking where we are,  
We feel all evil sink away,  
All sorrow and all care."

### UNPARDONABLE.

MY wife has sent me around to thrash the society editor," he announced, as he entered the editorial rooms.

"What's the trouble?" asked the chief.

"In writing up her dinner and ball last night, he neglected to call it a function. That calls for blood. Let me get my hands on the villain!"

— *Puck*.

## PROFESSIONAL INTEREST.

THE marked success of the convention of the National Association of Masters of Dancing, held at Cleveland, O., has attracted a widespread attention on the part of teachers of the polite art. Many inquiries are now being made in regard to the qualifications necessary for membership, together with the cost, formula, and general details for making application, etc.

This is certainly a very encouraging feature to those who have worked so nobly for the support and continuation of the Association's life, for it is a spontaneous endorsement of the course which they have pursued, coupled with a voluntary desire of members of the craft to become useful members of the grand body, and thus to labor for a common benefit. Such action portends a large acquisition of members during the coming year. The fact is already established that members of the dancing fraternity do not need longer to be coaxed or button-holed in any form to induce action; on the contrary, they are speedily awakening to a realization of the fact that great good is being effected through the influence of the Association.

It is but natural therefore to expect the members of the fraternity to fall into line at an early day. As a class they are on the alert for new and interesting features in the line of their vocation; besides, their hearts are generally in the right place. When once they are convinced of the proper course to pursue, they are apt to pursue it with alacrity. The line of duty, as well as that of personal interest, is marked so strongly in favor of coöperation, that urging or solicitation is no longer required.

The idea has been presented that the books of the Association be closed when the membership reaches the limit of five hundred members. THE GALOP does not favor such action, believing that all the progressive masters of the country should be permitted to enrol their names. There is nothing to fear in regard to the size of the organization. It can be handled as easily with two thousand members as it can with five hundred. The country having been districted into ten districts (more can be made if necessary), the organization will be constituted as ten subordinate branches, to be controlled by one supreme head, having its annual convention in different parts of the country, at which delegates from the different districts can meet for general conference, etc. District meetings can be held at such time and place as will best accommodate the members of the district, and thereby save the expense of travel to those located a long distance from the place where the annual convention is held. Economy can thus be practised in such form as to save unnecessary expense — a feature which now

militates against the attendance of many members at the annual convention.

This subject will doubtless receive attention at the next annual meeting in Chicago, where the full force of the organization is expected to assemble.

### VISITORS.

SEVERAL of our summer days were made cheerful by the presence of Prof. Asher of Phila., together with his youngest son "Joe," who did us the honor of visiting our establishment for social chats, and the indulgence of good fellowship. Prof. Asher bears his years lightly, and shows most unmistakable signs by his action, that his vocation has added elasticity and vigor to his frame, while his cheerful disposition almost gives one the impression that he is still a boy. Long life to all the boys of his stamp; we enjoy their presence, profit by their council, and take heed of their worthy examples. Headlights of the profession are none too numerous nowadays, and it is therefore a supreme pleasure to bask in their effulgent rays!

Prof. C. W. Durkee paid us a flying visit before leaving for his winter home, Montreal; Prof. Durkee is one of the few Yankees who have left their country for a location wherein to pursue their vocation of teaching dancing. Our cousins across the border have taken very kindly to our friend and colleague, and made his stay with them for the past several years both pleasant and profitable.

### COMPLIMENT AND INQUIRY.

EDITOR OF THE GALOP, Dear Sir:

Allow me to congratulate you upon your success in promoting and advancing your profession of which I regard you the head in America.

I have never learned the definition of *Gavotte*. The American Gavotte is a combination of polka, galop and common step, but is classed as a polka, and I don't know where gavotte comes in. It don't seem to be distinctive like waltz.

Your friend, M. M.

Natural modesty forbids our making answer as required. THE GALOP will feel honored if the author of "The American Gavotte" will send a reply to its correspondent.—EDITOR.

CALVIN was evidently mistaken when he said that damnation and the dance went hand in hand!

## COLUMBIA MENUET,

AS INTRODUCED BY

L. F. SEGADLO, 1890.

### PART FIRST.

#### *First movement, Temps de Courante.*

Gentleman and lady facing each other, both give right hand, gentleman with right also lady right foot. 3d position. Step forward with the right foot to 4th position; count one. Bring left foot to 1st position and slide same foot to 2d position; count two. Bring left foot to 1st position and slide the same forward to 4th position; count three. Bring right foot to 1st position, slide the same to 2d position; count four. One measure of music. 2d movement, two march steps, beginning with the right foot; count 1, 2, disengage hands, and 3, 4, salute partner. Two measures of music. 3d movement, both give left hand. Gentleman and lady repeat the above steps, beginning with the left foot. Finish with salute to partners, four measures.

### PART SECOND.

First movement, gentleman and lady facing each other, gentleman right take lady left hand, lady pass under gentleman's right arm with *Pas de Courante, pas march* and salute. Two measures of music.

Second movement, gentleman's left, lady right hand, both with left foot. *Pas de Courante*, and *pas march*. Lady pass under gentleman's left arm and salute partners. Two measures of music. The steps of *Pas de Courante* is fully described in part first, the 1st movement in all eight measures of music.

### PART THIRD.

Four step galop or two step waltz, sixteen measures of music. Repeat first and second movements of part first and second *Temps de Courante* eight measures.

### PART FOURTH.

Waltz de Gavotte. Gentleman and lady take waltz position. Description of steps as taken by a gentleman or gentleman's part. Begin, gentleman left, lady right foot, step to the left with left foot, bring right to 1st position, count 1-2. Step again to the left with the left foot, bring right foot to 1st position, count 3-4. One measure, chasse to the left or as called four step galop, count 1, 2, 3, 4, one measure two waltz steps, gentleman back with left lady forward with right foot, count 1, 2. Gentleman forward with right lady left foot back, count 3,4. One measure, half turn and chasse gentleman right, lady left foot to gentleman's right, in all four measures of music. Second movement of

the Gavotte. Gentleman right, lady left foot, begin the four walking steps as above described, to the right. Chasse in the same direction, two waltz steps, this time gentleman begins with his right foot, lady left, finish with Chasse to the left in all eight measures of music. Repeat this movement in all sixteen measures.

NOTE. — It will readily be perceived that part fourth of this dance is what is now commonly known as “The Caprice.” Although the description of the fourth movement of said part is not as clear as it might be, THE GALOP does not feel justified in making any change from the original description given by the author. — [EDITOR.]

### A PERTINENT INQUIRY.

EDITOR OF THE GALOP, Dear Sir: I have watched the course of the National Association of Teachers of Dancing from its earliest start, and I intended to have made application for membership some time ago, but looking over the ground carefully I concluded that I would not join the organization until such time as it became a regularly incorporated body. As it is now running, it appears to me to be a fly-by-night institution, without the shelter of a home, and therefore totally irresponsible.

Fraternally yours, E. SPRING.

The association alluded to by our correspondent is *national* in character as well as in name. THE GALOP is not responsible for the ignorance displayed by this fraternal early spring (incog?) It will, however, endeavor to enlighten the season preceding the summer, or possibly the fountain head of the river, by saying that the act of incorporation would confine the annual business meeting of the Association to the city or State from which a charter was granted, and would therefore defeat the desired intention of the founders to make the Association strictly a *national* one.

As at present constituted, its meetings can be held in any State of the Union, or even Canada, without infringing in any way upon its organic laws, while its board of trustees can transact its legal business without hindrance, in any part of the country.

THE GALOP requests its correspondent to stick a pin just here, and note that the National Association is not of the fly-by-night or walk-home character, but a craft that is sailing along in the full tide of prosperity under America's fair skies, its course illumined by the incandescent light of fraternity which never goes down behind the darkened west, but is continually melting away into the brightness and grandeur of more perfect day. — [EDITOR.]

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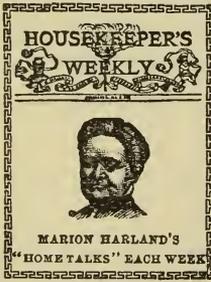
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The tenth annual convention of the Association will be held at Chicago, Ill., opening on the second Tuesday in June, 1893.

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AT THE

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